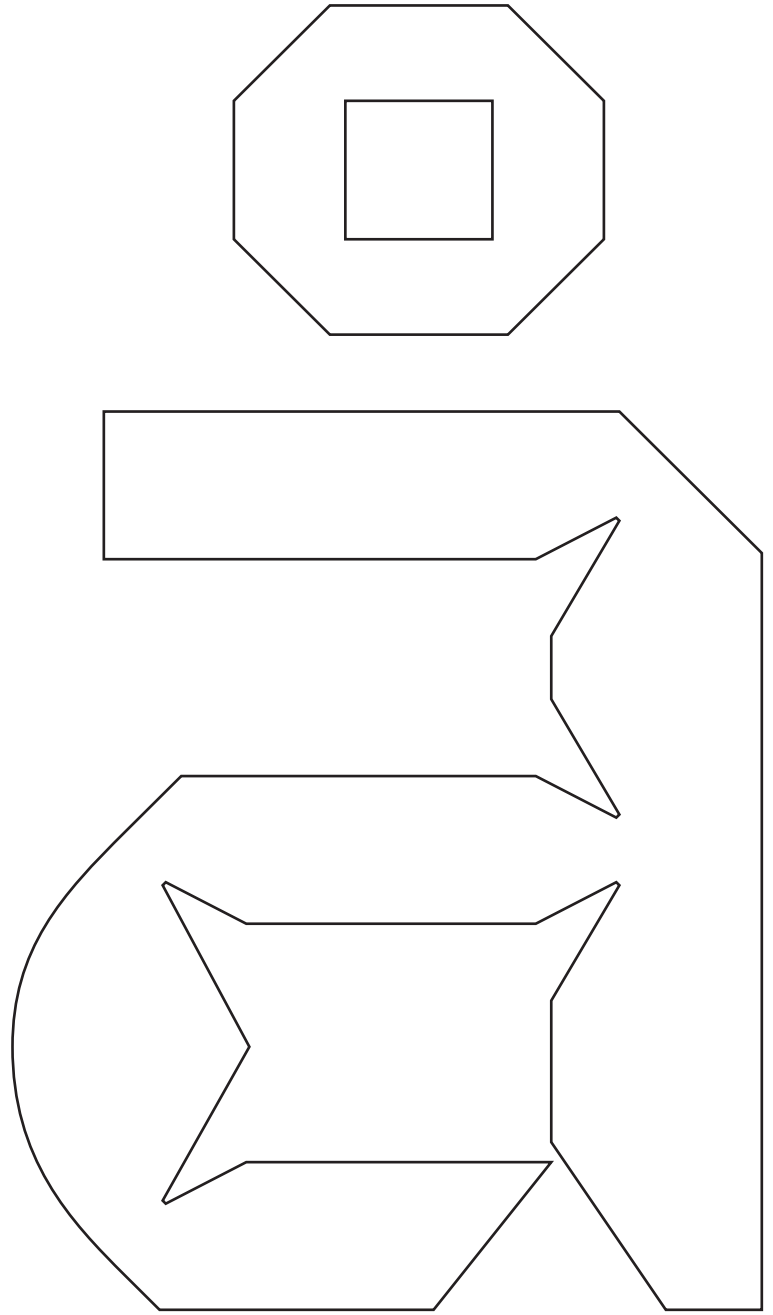




**Cooperativa Anonima  
Servizi Tipografici**

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**Brevier**

**type specimen**

Pregato più volte, anzi cost  
to da molti amici, benignis  
Lettore, che riguardo have  
alla pubblica utilità e comod  
non solamente di questa et  
delli posterì anchora, voles  
qualche essempro di scrive  
regulatamente formare gli  
ratteri e note delle lettere (c  
cancellaresche hoggidì ch  
mano) volentier pigliai qu  
fatica. E perché impossib  
era de mia mano porger t

**Description:**

Compact sans, ideal for setting long texts in small or very small type sizes: for packaging, instruction booklets, drug information leaflets and anything else that has to be legible at very small sizes. Lean and rhythmical, designed ideally to be used at less than 8 points (Brevier was the old typesetters' name for 8-point type), Brevier holds up well even under adverse printing conditions. The apparently geometric letterforms hide Renaissance characteristics, the x-height and openings are very generous and the strokes slightly modulated. In order to offset ink spread – which is inevitable when printing very small sizes of type – Brevier has large white spaces between the letters. All internal angles have deep ink traps and many connections have been left open.

**Designed by:**

Riccardo Olocco

**Production Years:**

2007–2014

**Styles:**

Regular *Regular Italic*  
Medium **Bold**

Medium 65/90

ä b ç d e f g h i j k

l m ñ ø p q r š t ū v

w x y ž 0 1 2 3 4 5 6

7 8 9 A B C Ď Ě F Ğ

H I J K L M N Ŏ P Q

R Š T Ů V W X Y Z

( & - » ] , } ! ? ® ™ ¼

↗ a n € № v \*  ¶

Regular 16/26

All which things being well considered, and drawn on Papers, or a Model made thereof, before the Building is begun, there will be no need of Alterations, or Tearing and pulling the Building to pieces after it is begun; for besides the hindrance of the Procedure of the Work, it makes the Building lame and Deficient, nothing being so well done, when 'tis put up, and pulled down, and set up again, as if it were well done at first. Besides it makes the

Regular Italic 24/28

*well because you may have eral sizes of work, as for that it sometimes falls out that one piece of work may have you may the easier understand them, as you*

Medium 8/15

for besides the hindrance of the Procedure of the Work, it makes the Building lame and Deficient, nothing being so well done, when 'tis put up, and pulled down, and set up again, as if it were well done at first. Besides it makes the Workmen uneasy, to see their Work, in which they have taken a great deal of pains,

Bold 32/46

**there will be no need of Alterations, or Tearing and pulling the Building to pieces after it is begun; for besides the hidrance of the Procedure of the Work, it makes the Building lame and Deficient, nothing being so well done, when 'tis put up, and**

Regular 14/21 The *Rough* or *Course-tooth'd* File (which if it be large, is called a *Rubber*) is to take off the unevenness of your work which the Hammer made in the Forging; the *Bastard-tooth'd* file is to take out of your work, the deep cuts, or file-strokes, the *Rough-file* made; the *Fine-tooth'd* file is to take out the cuts, or file-strokes, the *Bastard-file* made; and the *Smooth-file* is to take out those cuts, or file-strokes, that the *Fine* file made. Thus you see how the Files of several Cuts succeed one another, till your Work is so smooth as it can be filed. You may make it yet smoother with Emerick, Tripoli, & c. But of that in its proper place, because it suits not with this Section of Filing. *You must take care when you use the Rough File, that you go very lightly over those dents the Hammer made in your work, unless your work be forged somewhat of the*

Medium 24/35

**You must take care when you use the Rough File, that you go very lightly over those dents the Hammer made in your work, unless your work be forged somewhat of the strongest, for the dents being irregularities in your**

Bold 34/42

**when you file upon the Prominent, or rising Parts of your Work, with your course cut File, you must also take care that you file them not**

Bold 10/18

The several sorts of Files that are in common use are the Square, the Flat, the three Square, the half Round, the Round, the Thin File, &c. All these shapes you must have of several Sizes and of several Cuts. You must have them of several sizes, as well because you may have several sizes of work, as for that it sometimes falls out that one piece of work may have many parts in it joined and fitted to one another, some of them great,

Regular 8/14 The several sorts of Files that are in common use are the Square, the Flat, the three Square, the half Round, the Round, the Thin File, &c. All these shapes you must have of several Sizes and of several Cuts. *You must have them of several sizes, as well because you may have several sizes of work, as for that it sometimes falls out that one piece of work may have many parts in it joined and fitted to one another, some of them great, and others small;* And you must have them of several Cuts, because the Rough-tooth'd File cuts faster than the Bastard-tooth'd File, the Fine tooth'd File faster than the Smooth-tooth'd File. The Rough or Course-tooth'd File (which if it be large, is called a Rubber) is to take off the unevenness of your work which the Hammer made in the Forging; the Bastard-tooth'd file is to take out of your work, the deep cuts, or file-strokes, the Rough-file made; the Fine-tooth'd file is to take out the cuts, or file-strokes, the Bastard-file made; and the Smooth-file is to take out those cuts, or file-strokes, that the Fine file made. Thus you see how the Files of several Cuts succeed one another, till your Work is so smooth as it can be filed. You may make it yet smoother with Emerick, Tripoli, &c. But of that in its proper place, because it suits not with this Section of Filing. You must take care when you use the Rough File, that you go very lightly over those dents the Hammer made in your work, unless your work be forged somewhat of the strongest, for the dents being irregularities in your work, if you should

Medium 6/12 It is usual, and also very convenient, for any person before he begins to Erect a Building, to have Designs or Draughts drawn upon Paper or Vellum, and also if it be a large Building, to have a Model of it made in Wainscot, in which Designs and Model, the Ground Plat or Ichnography of each Floor or Story, is delineated and represented; As also the fashion and form of each Front, together with the Windows, Doors, and Ornaments, if they intend any, to wit, Facias, Rustick Quines, Architraves, Friezes and Cornices, are to be shewn in the Draughts or Designs of the Uprights or Orthography es. If more Fronts than one be shewn Perspectively in one Draught, then 'tis called Scenography, which is not easily understood, except by those who understand the Rules of Perspective. Therefore it will be more Intelligible to the several Workmen, to have a Draught of each Front in a Paper by it self, and also to have a Draught of the Ground-Plat or Ichnography of every story, in a Paper by it self; because many times the Conveniences, or Contrivances in one Story, differs from those in another, either in bigness of Chimneys, or division of the Rooms, some being larger in one Story than another, and some sometimes having more Chimnies in one Story than in another, &c. All which things being well considered, and drawn on Papers, or a Model made thereof, before the Building is begun, there will be no need of Alterations, or Tearing and pulling the Building to pieces after it is begun; for besides the hindrance of the Procedure of the Work, it makes the Building lame and Deficient, nothing being so well done, when 'tis put up, and pulled down, and set up again, as if it were well done at first. Besides it makes the Workmen uneasy, to see their Work, in which they have taken a great deal of pains, and used a great deal of Art, to be pull'd to pieces.

The drawing of Draughts is most commonly the work of a Surveyor, although there be many Master Workmen that will contrive a Building, and draw the Designs thereof as well, and as curiously, as most Surveyors: Yea, some of them will do it better than some Surveyors, especially those Workmen who understand the Theorick part of Building, as well as the Practick.

Bold 45/50

**Si come a chi vol sa-  
per sonare e bisogno  
per molte cose, che  
ponno intervenire sa-**

Medium 30/36

**passato uno libretto da imparar  
scrivere littera Cancellaresca, la qua-  
le, a mio iudicio, tiene il primo loco,  
mi pareva integramente non haverti**

Regular 6/14 But tho' this Quarter be thus plain'd straight in length and breadth, yet because the Iron of the Fore-plane for its first working the Stuff is set Rank, and therefore makes *great Dawks in the Stuff*, you must set the Iron of your Fore-plane finer, as you were taught, §. 3. Numb. 2. and with it then work down even almost to the bottom of those Dawks: then try it again, as before, and if you find it try all the way, you may, with the Jointer, or Smoothing-plane, but rather with the Jointer, go over it again, to work out the irregularities of the fine Fore plane: For the Iron of the Fore-plane being ground to a Rising in the middle, as has been shew'd, §. 2. Numb. 2. though it be very fine set, will yet leave some Dawks in the Stuff for the Jointer, or Smoothing-plane, to work out. Thus the first side of the Quarter will be finished. Having thus

Bold 18/24 **Oltra di questo, bisogna nela fine del sguinzo, cioè ne l'ultima parte dela punta temperata, tagliare un poco di essa punta temperata per dritto, e senza sguinzo, perciò che se la fosse tutta in sguinzo sarebbe troppo debile, tal che per aventura farebbe la lettera bavosa, ma a questo modo facendo sempre le penne getteranno benissimo. Poi se qualch'uno, che**

Medium 10/16 then try it again, as before, and if you find it try all the way, you may, with the Jointer, or Smoothing-plane, but rather with the Jointer, go over it again, to work out the irregularities of the fine Fore plane: For the Iron of the Fore-plane being ground to a Rising in the middle, as has been shew'd, §. 2. Numb. 2. though it be very fine set, will yet leave some Dawks in the Stuff for the Jointer, or Smoothing-plane, to work out. Thus the first side of the Quarter will be finished. Having thus tried one side of the Quarter straight and flat, apply the inside of the Handle to it, and if one of the adjoining sides of the Quarter, comply also with the inside of the Tongue all the way, you need only smooth that adjoining side: But if it do not so comply, that is, if it be not square to the first side which you will know by the riding of the inside of the Tongue upon one of the Edges; or some other part between the Edges, you must, with the Foreplane Rank-set, plain away that Stuff which bears off the inside of the Tongue from complying all the way with it. But if the Risings be great, you may, for quickness, hew away the Risings with the Hatchet: but then you must have a care you let not the edge of your Hatchet cut too deep into the Stuffs lest you either spoil your Stuff, by making it unfixable,

Regular 8/14 HO' fatto questo, con dui tagli assotiglierai l'un lato e l'altro poco di sotto dal primo taglio, facendo che la vada in punta a guisa di vomero, ovvero a guisa di becco di sparvieri, la quale parte tutta di setto dal primo taglio chiameremo il vomero de la penna. E bisogna fare che detto vomero sia da l'una parte, e da l'altra equalmente tagliato, come nelo exemplo vedi, cioè che'l taglio non penda più da la parte di dentro, che da quella di fuori. *E fatto questo prenderai detta penna, e ponerai il vomero di essa con la parte di dentro sopra l'ungia tua del pollice, e col coltello prendendo da la parte di fuori, e venendo in sguinzo all'ingiu verso la punta per spatio di meza costa di coltello, o poco meno, farai la temperatura, la quale, se vorrai che la penna getti sottile farai acuta, ma se vorrai che getti*

Bold 12/16 **Si come a chi vol saper sonare e bisogno per molte cose, che ponno intervenire sapere anchora accordare lo istrumento, così a chi dee saper scrivere, è necessario per molti rispetti saper temperare le penne. E pero io, che intendo a mio potere in questa mia operetta insegnare l'arte del scriuere, non ho voluto lasciare questa parte adietro. Adonque la penna si elegerà, che sia rotunda, lucida, e dura, e che non sia molto grossa, e comunemente di oca sono le migliori. E similmente si piglierà un coltellino di buon acciaio, e ben tagliente,**



